342 On top they put sloping rafters which reach to the ground, and cover everything with palm leaves or reeds. One can see nothing inside except by the light of the fire or by the hole through which they enter, which is 2 or 3 cubits high. The women clean the huts, and the boys [356] clean the carbet and the space around it. During the day the men eat and talk in the carbet, and at night they retire to the small huts to sleep.

513 Their hammocks are nothing more than large pieces of woven 352 cotton which the women make on a sort of draper's loom, 3 or 4 ells [289] wide and 5 or 6 feet long. They leave little ribbons on the two ends, to which they attach stronger ribbons made of pita, and then attach these in turn to a larger cord also made of pita. They hang the beds by means of these cords in the middle of their huts to two forks and they sleep gently and comfortably. They make small and large ones. They carry the hammocks wherever they must spend the night. The French use them commonly. Since these hammocks are easily portable, they do not clutter up the houses, and they fold easily and are stowed away conveniently. Some are brought to us from the mainland (besides those we trade with the Caribs for); the English and Portugese also make them. The Caribs paint theirs in Moresque ● [531] patterns with a black that never fades. Those of the mainland savages are also painted similarly.

501 After talking of their lodgings and beds, a word must be said of the boats they use at sea. We call them pirogues, they name them kanaoa [canaoa]. These are made from large trees which they hollow out with fire, as well as with hatchets, and finish with adzes. They then shape the outside in the form proper for navigation. Because they are low, they build them up by attaching boards all around with liana, which serves them [63] as cord, and caulk them with folded mahot bark. They tie poles across to serve as benches while they row. They make these boats in all sizes. Those they call canaoa are what we call pirogues and are never less than 25 or 30 feet and go up to 50 or 60 feet. Others, which we call canoes and they kouliala, are of all sizes under 25 feet, some so small as to carry only one man for fishing. The canaoa are not pointed like those of the French, for they cut off the end and seal it with a board. They carry up to 40 and 50 persons with baggage. Big ones use two sails, and small ones a single sail. They row with small oars about like

726 [Puerto Rico?], which, however, never belonged to our Caribs. One
648 of the natives of Dominica told Father Raymond of a raid in which they captured a large number of Negroes and butchered one of our Fathers and smoked him to eat, but he had aroused in them such a
[266] reluctance that they never dared eat him. The narrator affirmed that he was one of those present at that occasion. For some time now they have abstained from eating the flesh of Christians.

411 Their weapons are the boutou and the bow and arrow. The boutou is a sort of flat club, square at the end, 2 inches thick and 2 1/2 or 3 feet long, made of green wood, brazilwood, letter(?) wood, or some other very heavy and massive wood. They cut a design on
● [53] the end with their knife and fill it with wet mouchache, which is fine manioc flour, for a rather pretty effect. Whoever is hit full force with this club is crushed. Their bows are made of brazilwood, which is rather stiff. Their cords are made of pita. Their arrows are made of certain smooth stalks that grow at the tops of reeds and which are tufted. These stalks are very light; and at the end of them they put a shaft of green wood or other very hard wood, and make notches on it as on a saw, only bigger so that the arrow cannot be withdrawn without tearing the flesh around it and enlarging the wound. They also use the spiny tail of the ray for arrow tips. They rarely use iron. They poison the arrow with a venom so malignant that without a prompt remedy one dies of the smallest wound. They feather their arrows with parrot feathers or with others. To start fires they shoot arrows wrapped in flaming cotton.

727 After the combat, they pillage thoroughly. If there are any dead
266 enemies they eat the arms and feet, and smoke the rest for their return home. If they have taken any prisoners, they keep the males to be killed and the females to [717] enslave. Each piece of plunder belongs to the one who takes it. When they want to kill an Allouague, the one who captured him holds a drinking party and invites his friends. They tie the unhappy captive in a bed and starve him for a long time. When everyone is assembled his master leads the captive in and delivers the first light blow with his boutou and the others then follow suit. After beating him to death, they cut him into pieces and eat part of him at the time. Each one carries a piece home which he eats with his family in great solemnity.

627 When one Carib kills another, they have no other justice but what vengeance the parents of the killed man take, if the guilty one does not pacify them with presents.

266 harangues concerning their valor, as night fell they were reeling and their eyes rolled in their heads. They began to sing and dance and howled with such fury and hatred that I was completely terrified. [216]

If there is anything capable of saddening the Caribs it would be not being able to kill an Arawak, because they can neither become [534] captains nor be respected except by this feat towards which all their thoughts are directed and channeled. [317] The Arawaks are their chief enemies towards whom they are relentless and for whom they want to be living tombs (i.e. whom they want to eat alive). I think that when they catch them they do not change their attitude; they enslave only the women and children. [223] They call Christians 291 disguised enemies because our clothes are not so well-fitting and natural as their own, for they are as naked as the hand. All of them are naked, men and women, old and young, without being embarrassed by their shameful parts which are no better concealed than the rest of them. [223] When they see a sailing ship off Marie-Galante they utter a loud, high-pitched scream to warn those who are in the carbet. [125]

411 The boutou is the club of the Caribs which serves them as a sword. It varies in length according to the man who carries it. If he is a captain he carries a very thick and long one, and if he is an old man it is of lesser size, and so forth. The wood of which it is made is so hard and so heavy that it sinks in water like iron. Judge what kind of a wound it makes when a man is struck on the head by a powerful Carib. However, I have seen one who was struck but not killed, and having recovered he became insane. [94] The Caribs bring large oyster shells from South America which they crush into a powder and fill the carvings on their clubs. I don't know what ingredient they mix with it to make it hold fast. [436] The clubs have small carvings [531] which are not displeasing. [267] Men fasten stones, as long as sharpening stones, at the end of their clubs and here they rattle, making a sound like fighting crickets. [445]

302 [245] The Caribs plant bichet trees near their houses, for otherwise the birds would spoil them. They make urucu from the fruit of this tree. It produces its fruit in bunches, the fruit looking like the stone of a peach although it is not so hard. They boil it in water and when the water is tepid they rub this fruit between their hands in the water. The paint falls to the bottom and makes a layer like wax. They mix it with powder from charred sandle wood, because otherwise its brilliance would hurt their eyes. Then they add oil to the mixture, and redden themselves often with it. This is their best shirt. This paint fills their pores, prevents seawater from drying on their body, and also repels the mosquitos and kills chiggers. [79] They crush urucu on a flat stone in the same way our painters use a marble slab. They mix it with oil and make a mask on their face as thick as a 30 sous coin, when they go to a drinking party. [240] When a man plans to go to a feast he will stand up and his wife draws curves and lines from the shoulders down to the buttocks. She covers the back, arms, and chest with fanciful designs which are not unpleasant to look at. However, I have more admired the man's patience than the painting itself, for the man sometimes remains standing for twelve hours. ● [331] Women also draw designs on hammocks and calabashes, but our painters would be likely to question calling these women artists. [89] There is a soot produced by elemi gum being burned under a large pot or some other earthenware vessel. They brush the soot off with a feather. This is the most beautiful black it is possible to find. Boys and girls keep some of it in small calabashes in order to paint themselves with it when they go to feasts. After they have washed well and wiped their faces they dip a small brush in it and draw very delicate lines above their eyelashes and along their eyelids. Others draw Spanish mustaches which they draw twisted on their cheeks in an infinity of scrolls. They also draw a thousand other sketches to prevent their recognition by anyone they meet. [44] They have a special mirror in front of their eyes in order to draw a more amusing and grotesque design. [174] One could scarcely find a Carib who did not have a small mirror for use when he ornaments himself before a feast, and also for use in discovering and pressing the small pimples which come to their faces. [286]

The young girls and boys have a lock of hair on their foreheads. This is cut straight across. Men and women have their forehead and [304] the front part of their head flattened in order to make it more beautiful. If they chanced to be sick in their infancy at the time their head was soft and it could not be shaped in this way, they are supposed to be ugly.

344 this they fasten rafters which slope to the ground, and these are covered with reeds or latan [palm] leaves. The result is that it is very dark in the carbet. Light enters only through the door, which is so low that one cannot enter without stooping. The boys are in charge of cleaning and sweeping the inside of the carbet, as well as the grounds around it. The girls and young women perform the same duties in smaller houses. The carbet is oval shaped. In one side
[776] there is a small special opening through which the Carib contend the devils enter when summoned by their boye. The devils are the only ones who use this entryway.

513 The Caribs have no use for beds but always use cotton hammocks which they carry everywhere with them. Those who do not have cotton hammocks sleep on cabanes. These are made of four sticks
286 interlaced with cords of mahot bark. The wives sometimes spend a full year making a hammock. When they have spun seven or eight pounds of thick cotton thread which is smooth and well twisted, they arrange it on a loom as though they were making cloth. Then they weave the threads as our weavers do, except that the cloth is doubled and each end is left with a good foot of unwoven threads. The cloth is ten to twelve feet long and six feet wide.

To make the cloth into a hammock they take ten or twelve fathoms of aloes fiber cord, a bit thicker than our small cordage of the type called foit. Having bound together eight or ten of the loose threads at the end of the hammock, they fold this aloes cord into two-foot lengths, and then braid in eight or ten other loose threads. They make a fold in the fiber cord again and so forth until the end is reached. This being done they take another cord of aloes fiber as big as the finger, which is used to bind together all the folds of the first cord.

513 When they wish to sleep in it they tie the hammock with two big cords between large trees, or between two forks of the house supports. In tying, the hammocks are not taut but slack and bow-shaped. These hammocks are quite convenient and healthy because there is always fresh air. It is very pleasant to rest in one during the heat of the day in the cool shade under the trees. Almost all our Frenchmen use them, but chiefly those who are not married, for to sleep comfortably in a cotton hammock one should sleep alone.

513 When the hammocks are new they are as white as snow, but the
● 531 Caribs paint crude designs, in their fashion, with black paint which

513
[531] never fades. Then they paint them with oil and urucu to protect
[374] them from rain. The Caribs always make a fire under their hammocks for they are very sensitive to cold. The fire also protects them from mosquitos, but chiefly the Caribs say the fire protects them from maboya—evil spirits.

501 The barbarians make two kinds of boats in which they go to sea.
396 Their boats are much different from our boats and sloops. We call the biggest of their boats pirogues and the Carib name for them is canoua. We call the smallest of their boats canoes which are called by them couliala. Both types are made from whole trees which they trim, dig out, and then complete with implements bought from Europeans such as axes, adzes, and other tools. Prior to the trade with Europeans they spent entire years making them. They felled trees or burned them at the base, hollowing them out with stone axes and with a small fire which progressed a little at a time all along the pirogue until it had made the desired shape.

The pirogues seem to be nothing more than two large planks joined together at the base and six or seven feet wide between gunwales. At both extremities are pieces of planks, especially on the poop, because the pirogues are almost always a little bit higher there than in the front.

Ordinarily the pirogues are not high enough with just these first side planks, and they build up the sides from one end to the other with planks fifteen to sixteen inches wide. Without using nails they lash and fit these planks upon the pirogue with twine made from mahot. Next they caulk the joints with oakum made from the beaten bark of mahot. Over this caulking they bind small sticks with mahot twine. This is indeed very watertight, but it is not permanent and must be done over again and again.

On both sides of the pirogue they lash long poles, inside, half a foot below the gunwales. At two-foot intervals they lash thwarts which rest upon these two poles, and these are used as benches when they paddle.

501 The pirogues are usually forty feet long and seven to eight feet wide. The rudder is only a plank set without iron or nails into another piece of wood. The pirogues sometimes carry fifty people together with all their luggage. They use both sails and paddles.

5: Rouse E-4 (no date) 1948 ST13 Callinago ST13 (1650-1700)

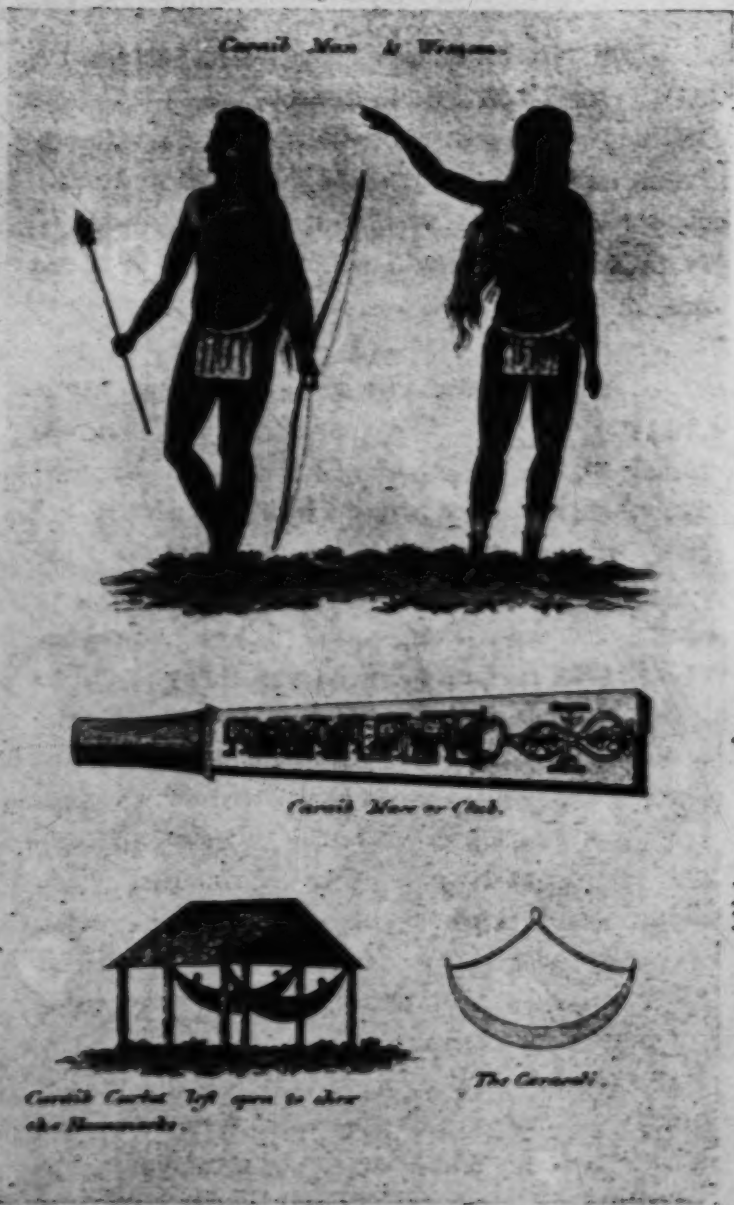

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PLATE 93.—Carib Indians and artifacts. (After Sheldon, 1930, pl. 12.)

[p. 564 A]

7: Taylor & Moore E-4, 5 (1930-1937) 1948
ST13 Callinago ST13

285 before me with an unidentified resin (found on the windward beaches during the
283 first three months of the year) called manni, which strengthens and preserves it from decay.

285 The láruma skins are woven and built up on the same general principles as
● 531 their mamu, except that the reddish brown strands of the former are varied by others of white (obtained by scraping before use) or black (see above), which

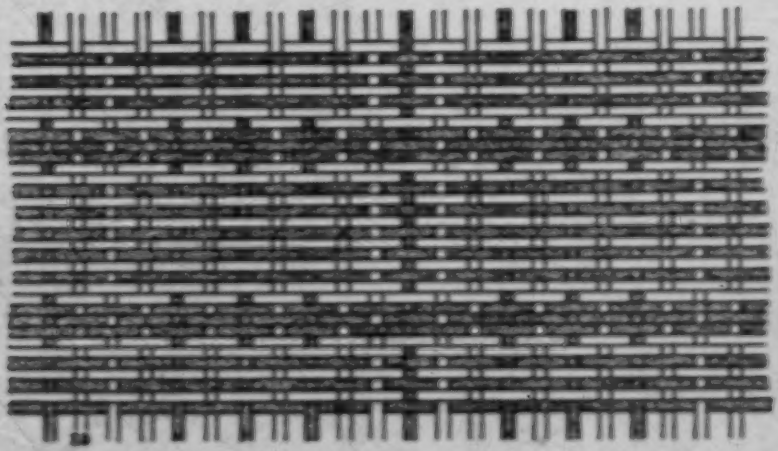

FIG. 3. Checker design (called bariolé) in wicker pottery basketry.

are so arranged as to form a design. This does not necessarily cover the whole basket, but is limited more often to two or more bands running across the top and bottom and around the sides of the basket. Such design vary somewhat with the basket-maker's fancy, but there appears to be at least a basis of tradition behind them. One of the more orthodox, in which the wefts go alternatively over and under each warp element in such a way that the black wefts pass over most of the white warps and under the black, is shown in Figures 3 and 4. The former represents the more usual, rather widely spaced arrangement, while the latter illustrates how the same design shows up in fine work. Its formula is (w equals white; b equals black); warps: 3w, 1b, 1w, 1b, 1w, 1b, 2w, 1b, 2w, 1b, 1w, 1b, 1w, 1b (repeat, and end off with 3w); wefts: 2w, 3b, 2w, 1b, 1w, 1b, 1w, 1b, 1w, 1b, 1w, 1b (repeat). This design is known as bariolé "variagated"; and the white warp which divides it symetrically (twentieth from the right) as the portugais, "Portuguese" (?). Recently, yellow and violet stained la pita fiber thread (see

7: Taylor & Moore E-4, 5 (1930-1937) 1948
ST13 Callinago ST13

above) has been woven in this design into belts 4 cm wide, with the portuguis running right down the middle, but this may be a new application of an old pattern.

While Roth's "hour-glass pattern" technique is quite unknown to Dominica Carib of today, at least a twill weave not unlike that described and illustrated by him for Guiana in section 432 of the *Additional Studies* is employed here by a very few Carib in decorative baskets otherwise similar to those whose manu-

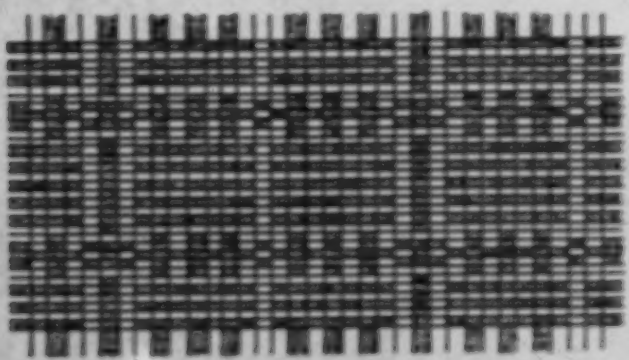

FIG. 4. Checker design in fine work.

facture has just been described. But whereas the twill of Roth's specimen is of the one-under-and-over-three type usual in Guiana basketry, all those I have seen in Dominica are based on the one-under-and-over-two pattern commonly employed here in making fans and bébilet (cassava-sifters). Moreover, both mains and skins of the Dominica specimens are twilled (although the former are in plain herringbone), whereas in Guiana, according to Roth, the mains are usually in wicker weft. In such baskets, warp and weft are indistinguishable except in being usually of different colors (see Figure 5). If the warp is taken to be white and the weft black, then successive wefts starting at the same warp pass as follows (brackets indicate introductory point of weft and are not to be repeated): u equals under, o equals over: A-u1, o2, u2, o2, (repeat); B-(u2), o2, u2, o3, u2, o2, u3 (repeat); C- o1, u2, o2, u2 (repeat); D-(u2), u2, o2, u3, o2, u2, o3 (repeat). The next four wefts repeat this arrangement (ABCD), then follow two sets of four wefts each in the order ADCB. The entire formula may thus be represented by ABCD, ABCD, ADCB, where A, B, C, and D follow the picks indicated above.

7: Taylor & Moore E-4, 5 (1930-1937) 1948
ST13 Callinago ST13
Dominica ST4

C
285 Whether by design or, as I incline to believe, because the requisite number
531 of warps strands had been miscalculated, the above pattern is changed on the short sides of one basket in my possession, the weft strands on reaching the corners passing: A-o1, o2, u2, o2, u1, o2, u2, o2 (repeat); B-(o2), o2, u2, o2, u1, o2, u2, o2, u3 (repeat); C-o1, u2, o2, u2, o3, u2, o2, u2 (repeat); D-(o2), u2,

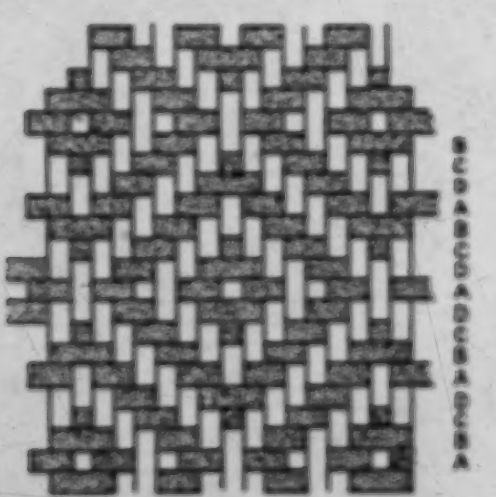

FIG. 3. Design of the Dominican mats.

o2, u2, o1, u2, o2, u2, o3 (repeat). This pattern repeats after only 14 (instead of the former's 16) strands have been passed in the order: ABCD, ABCD, ADCB, AB.

White strands for decorative baskets may be obtained, as has been mentioned already, by scraping off the reddish brown surface of sun-dried *lérang* skins. Although less resistant, the peeled, bleached, and sun-dried midribs of the mauca leaf and the dried split leaf-stems of the cachibou are sometimes preferred for
3 this purpose, since they are of a purer white and more brilliant than the former.
285 The fans referred to in an earlier paper,[2] and now made, not by the Caribs, but by the members of a colored community living on the fringe of the rain forest near the center of the island, are of especial interest because their shape and method of construction are intermediate between those of the Arawak and Carib types described by Roth for Guiana, and such as might well have evolved

2 See Taylor, *The Caribs of Dominica*, p. 131.

13: Hodge & Taylor N. E-5 (1930-1956) 1957
ST13 Callinago ST13

commonly as crude kitchen utensils, which in some areas may be highly ornamented by carving or painting (50).

Domestic usage of calabash fruits by the Caribs of Guadeloupe was noted early by CHANCA on Columbus' second voyage. Several varieties of the calabash are known today to the Caribs of Dominica. One type is large and pear-shaped (calebasse-longue), another large and globose (calebasse-ronde), and another rather small and elongate (calebasse-canoro, or calebasse boite). The last type (*ibékéwa* in Carib) is cut horizontally across the middle, and the two halves are then scooped out and cleaned. The halves are then carefully fitted one into the other so as to form a little box used for keeping «fire-stone», tinder, and steel.

The pear-shaped and globose calabashes may be scooped out and cleaned through a round hole, about one inch in diameter, cut on one side near the narrower end. Such utensils, called in Carib *kémori* (w), *makitaka* (m), are then used as water vessels to draw, carry, and hold water needed for the house. Others, called *ouéia* (w) or *téte* (m), had the hole cut in the middle of one side; these were used formerly for holding cassava beer.

Smaller calabashes are cut in two longitudinally and each half forms a «coui» which serves as plate, dish, or cup; Carib canoes always carry one or two of these which are used for bailing. «Coui» (probably borrowed from Tupi) were called *kadiko*, *riku*, or *tiaka* (the first two words designating calabash halves designed as drinking cups, the third being applied to those used as dishes). Shamans' rattles, called *sisiru* (w) or *maddka* (m), were also made from the calabash. Calabashes, particularly the concave type, are occasionally decorated by making incisions into which black or red colors are subsequently rubbed.

Specimen citation: 118 (T), 119 (T), 120 (T).

Enallagma latifolia (Miller) Small, Fl. Miami. 171, 200. 1913.
Crescentia cucurbitina Linnaeus, Mant. 2: 250. 1771.

Black Calabash. — Calebasse.

A tree of the West Indies and the tropical countries bordering the Caribbean.

The Black Calabash produces small subglobose fruits which perhaps may be utilized by the Caribs for domestic utensils.